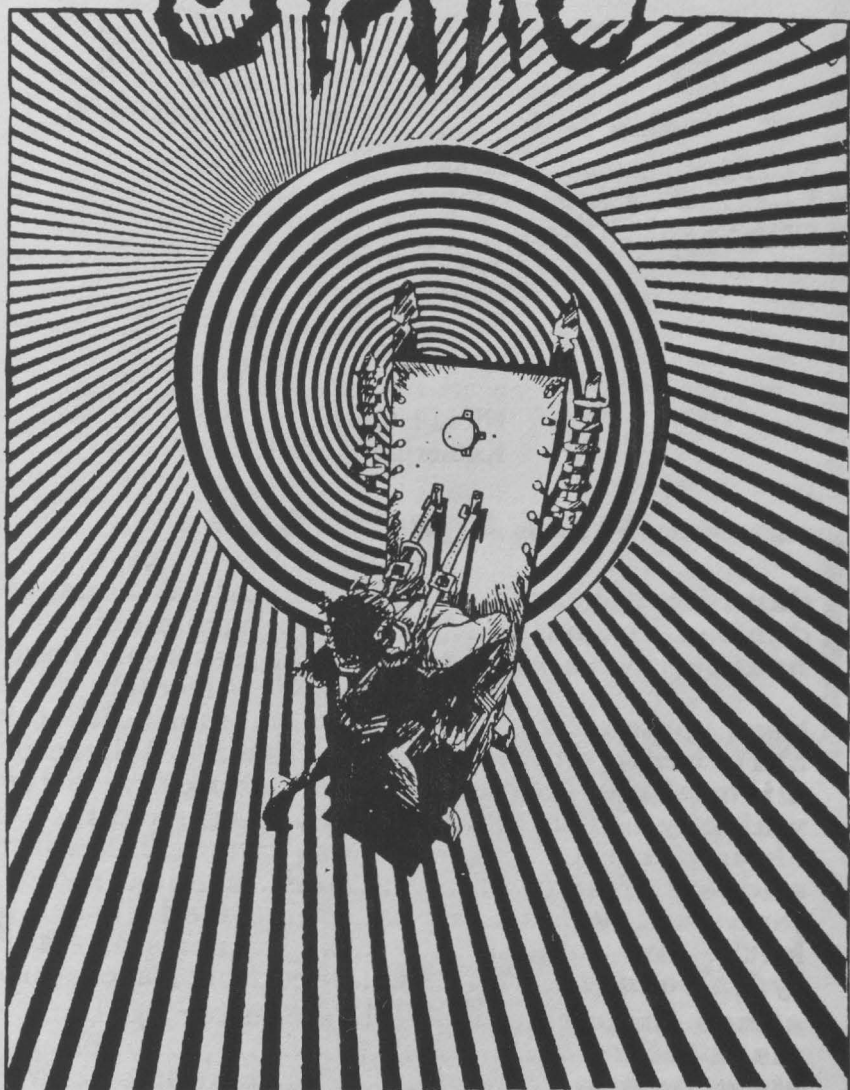




State



TELL US YOUR PROBLEMS AND WE'LL GIVE YOU THE SOLUTIONS, TAKE OUR SOLUTIONS AND WE'LL GIVE YOU MORE PROBLEMS. WHAT MORE CAN YOU DO WITH LEMONADE IN YOUR BLOOD, WITH LEMONADE IN YOUR BRAIN? TURQUOISE, BLUE, SKY BLUE, EMERALD GREEN, RED, RED, RED AND CLEAR, THE COOL CLEAR VISION THROUGH LEMONADE. I UNDERSTAND ALL. NO BLOOD ANYMORE, ONLY LEMONADE.

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STATIC

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EDITOR : Aimee V. Cooper

LAYOUT : Aimee V. Cooper

CONTRIBUTORS :

Nathan Borchelt

Dana Bradley

Heather Cunningham

Greg Erb

Mark Fritzel

Nicki Hutnik

Katherine Mc Gill

WMWC OFFICERS

dana bradley.....station manager

damien haussling.....program director

heather cunningham.....ass't. program
director

kent romska.....business director

chris orange.....technical director

michael margolis.....ass't. technical director

whitney hall.....music director

chris harrell.....ass't. music director

andrew crislip.....ass't. music director

jean sudlow.....head librarian

katherine mc gill.....news director

lydia cordes.....*Bullet* contact / secretary

aimee cooper.....*STATIC* editor / publicity

mark fritzel.....publicity

steve nelson.....FM committee chair

Finally, the first issue of **STATIC** is out. I know the student body has been waiting anxiously for the return of the famous **WMWC** newsletter. As new editor of this project, I am pleased to say this issue is a good one. For one thing, there are more articles than ever before in an issue of **STATIC**, and that is because so many kind people took time out of their busy academic schedules to drop us a line about a new album, a recent concert, or a new trend in the music industry. Thanks to all who submitted articles, you are all individuals of impeccable taste, strong moral fibre, and sturdy character. For those of you who did not make it into this edition of **STATIC**, fear not -- a second issue is already in the works! The deadline should be sometime in November. Send submissions through campus mail to box 1888 c/o Aimee Cooper. I'd like to thank all those who made this venture into the savage heart of the American dream possible, especially: Dana Bradley, creator of **STATIC**; to all the people who submitted articles. Thanks also to the fine officers and all the cool people affiliated with **WMWC**.
Peace. AVC

ATTENTION: WMWC is in need of librarians to help us organize our vinyl and cd's. We try to keep our records in alphabetical order so they are easy to find, but often they get messed up more quickly than we can organize them. Generous affection and small material rewards will be bestowed upon you if you help us in our endeavor. Interested dj's call our head librarian, Jean B. Sudlow at X4504.

wmwc fall 1992 subllist

C. Scott Allen.....	4497	Nicki Hutnik.....	899-2237
Suzanne Augliaro.....	4491	Brandon Knowle.....	4464
Scarlett Bohannon....	371-9217	Amybeth Lelsure.....	4453
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K. Jason Bryan.....	4416	Eric Madden.....	4734
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Public Enemy Strikes Again

PE's Greatest Misses

Mark Fritzel

Public Enemy's last album of original music *Apocalypse '91 the Enemy Strikes Black* began with their loudest, most hardcore track to date, "Lost at Birth." Not a background to controversial political statements in the lyrics as in previous endeavors; the wailing, grating sample repeated over and over until you turn the volume down with ringing in your ears, or turn it up in anticipation of a disc that broke new ground in the arena of unabashedly raucous hooks. For the first time, noise really was the thing, and more was expected.

But on their new album, *Greatest Misses*, containing six new songs and seven remixed (a bonus track is included on CD), it sounds as though PE has been listening to A Tribe Called Quest, and the words, "so low key that you probably missed it," aptly describe my first few listens. Not that it isn't loud (and by PE's standard's it's softer than usual), but the focus here is on the funk and some nifty grooves to back it up. You can achieve the desired noise effect with these songs, but you have to exercise your volume turnig muscles in the up direction a little more.

The first single, the mysteriously spelled "Gett Off My Back" was released earlier this summer with little fanfare. The spelling is not where the mysteriousness ends in this Flavor Flav solo, which could be directed at drug abuse, gun-toters at PE shows, or anything in between. The usually straightforward PE lyrics leave you wondering in

this song, with the statement, "The monkey ain't no joke."

"You think rap's about stealin', but it's about feelin'," is Chuck D's way of saying that sampling is not exploiting the original artists but showing respect by creatively synthesizing sounds into a new song in "Gotta Do What I Gotta Do." This is further evidence of introspection on an album which fills the spaces between songs with 20 second sound bites of themselves, the media, or anyone else with an opinion of Public Enemy. A couple of other songs which stand out: "Air Hoodlum" and the live remix of "Shut 'Em Down," lend extra strength to the album. "Air Hoodlum," outlines the life of a star basketball player who cannot read and turns to a life of crime after a career ending injury. This is somewhat of a surprising diatribe coming from Chuck D who offers a good portion of his public affection to sports superheroes. In general, the remixes, which span all four of their previous albums, are more mellow and subdued than the originals; and almost as good. In particular the remix of "Louder Than A Bomb" is quieter than a pin dropping, with the soft tonal music contrasting sharply with Chuck D's strong voice.

As a whole, the new album *Greatest Misses* displays new directions for Public Enemy's music without any radical departures from the old. It is a widening of the spectrum of styles they draw from, and by anybody's standards, it's still hardcore. If you like it, I strongly recommend that you give Peace a chance in 1993.



For The Record

Nathan Borchelt

A long time ago, in a music scene which was then unknown, (save those precious few, myself included, who found identity in it) there came a band of four teenagers pissed at the whole world and tired of sitting there and taking it. **Minor Threat** came on the music scene in 1980 and sent a sonic burst onto the hardcore scene and sent a sonic earthquake through the screaming, slamming fans. This band, controversial for their straight edge (no drink, no drugs, no sex) attitudes, and well known for their music, (loud, political, jarring) soon disbanded in 1983. They left only 2 albums and a single (*Minor Threat*, *Out of Step*, and the *Salad Days* 7") as a musical legacy. As they lamented in their swan song, *Salad Days*, "the core was getting soft."

In 1988, Ian MacKaye joined forces with Guitarist and singer Guy Picciotto and drummer Brendan Canty of the **Rites of Spring**, a local hardcore band on MacKaye's label, Dischord; and with bassist Joe Lally formed **Fugazi**. Paving a new direction for the D.C. underground to marvel at, follow, and imitate, their first release received a slow but positive response. In no time they became underground heroes and hardcore godheads -- all this with no promotion, no major contract, and shows that were strictly all-ages and never more than \$6.

In this day and age with money grubbing bands using their hometowns to shoot them to a major contract, and who do public service announcements, but don't see social issues as a way of life, **Fugazi** is refreshing to the hearts and the ears of hardcore fans. Now in their 5th year of existence, it is wonderful to see **Fugazi** holding on

with both hands to the roots that have made their music and their persona.

MacKaye is a revered figure in the D.C. scene, because he is so dedicated to the social and musical principles he believes in. He founded his own label, Dischord, who does quite well, despite the fact that they sell cd's for \$8.00 postpaid, and lp's for \$6.00. **Fugazi** seems to be doing quite well without joining the Lollapalooza lineup or charging high ticket prices to their dedicated following. They refuse to do shows that are not all-ages and that cost more than \$6. As a result, you won't often see **Fugazi** on the nightclub scene, but you may find them in D.C. church halls and community centers. Frequently their shows are benefits, staged behind the always political settings of Washington, D.C. Their lyrics are always political and emotionally honest. Political, powerful, anti-repression, and anti-rape, **Fugazi** is a fully realized alternative for the MTV generation.

But the true attraction of the band is the music itself: sometimes hard and fast, sometimes slow and rich: you can always be assured that it will renew your faith in the integrity of modern alternative music.

Records invoked in this column:

Minor Threat:

Minor Threat, 1980

Out of Step, 1981

(available on cd as *Minor Threat : a Complete Discography*)

Rites of Spring:

Rites of Spring 1985

All Through a Life 7"

(re released on cd this summer)

Fugazi:

Fugazi, 1988*

Margin Walker, 1989*

(available on cd as *Thirteen Songs*)

Repeater, 1990

Steady Diet of Nothing, 1992

An Evening With Tori

a profile

by: Katherine McGill

Singer / songwriter Tori Amos rushes to the stage of Dodd Auditorium at 6:10 pm. She's already running late, having just completed two hours of phone interviews, and she knows she has one more to do before she can eat and warm up for her 9:30 performance. And to top it all off, she has a mild case of food poisoning. Bad soft-shelled crabs. It's a good excuse to bring Mom on the tour for a few days, anyway.

Amos sits in front of the massive piano in the center of the stage and brushes back a shock of dyed orange hair which has escaped from her ponytail. Wearing topstitched denim overalls and a halter top, she looks more like a rebellious teenager than the acclaimed recording artist she is.

"Can I get a little more height?" she calls to her manager, referring to the low stool she had been given. He immediately comes over and attempts an adjustment.

"This is as high as it goes," he informs her.

"Well, can I get another butt?" At least she has a sense of humor.

Settling into the still-too-low bench, Amos ran through snippets of tracks off her second Atlantic release *Little Earthquakes*, taking off her Adidas flip-flops to get more

comfortable. Even without a warm-up, Tori dispels any doubt that she uses any of the studio tricks that fellow chanteuse Madonna has been accused of. Amos' voice is as full, rich and clear as on her cd, if not more so.

Even without an audience, she seems ecstatic as she plays, almost as if she's in her own world. "I like going out into my own world," she says, "That's the time when I'm freest, I guess. It's kind of safe."

Up close, Amos appears much more delicate than she does on stage. Even without makeup, she retains the ethereal quality of her MTV image. She is petite, soft, spoken, and almost disarmingly friendly.

At 28, Amos is currently being touted as one of the new breed of female performers -- women who are not afraid to be strong, but who maintain a definite air of femininity, all with a feminist edge -- along with J Hatfield and, to a lesser extent, Sophie B. Hawkins. Tori is at the forefront of this pack, and she seems the most likely to outlast the hype.

A native of North Carolina, her small town roots, combined with a middle class Maryland upbringing, seem to have grounded her ego. During her formative years, Amos split her time between the two states attending school in Rockville, Silver Spring, and Baltimore, while spending four months each year in Carolina. While in Maryland, Amos became the youngest student at the Peabody Conservatory in Baltimore, enrolling at age five to study alongside of students in their late teens. The Conservatory expelled her at age 11 because she refused to stop playing by

continued on page 18

Tori Amos: a night



It started late, but that is sort of expected at any concert. Before Tori Amos, that star of the came out and rode her piano bench, the local musician Pete Nealy entertained the crowd with his voice and acoustic guitar. Although he has a powerful voice, is very talented on the guitar; part of being a good guitar player is knowing when to keep it simple, a concept that he didn't seem to grasp. Several songs, like "False Alarm" and "Common Ground" (the title of is recently released tape) were particular shining points in his showcase of musical talent. The rendition of the **Wizard of Oz** melodies was a particular favorite of the crowd. Response overall was positive, yet not embracing.

When Tori came out on stage, the crowd burst into applause, a good omen for the performance to come. Both of us had virgin ears where Tori Amos' style was concerned, but we were soon in mid-swing with her rising and falling voice, a vocal roller coaster ride. In between each Song she would tell a humorous tale about her life as a musician. In fact, some stories were a little more entertaining than the song that followed.

It is undeniable that Tori Amos has a brilliant voice with an incredible range, but at times she indulges her talent in places where one tone would carry the song much more effectively. In some songs it's appropriate yet the audience can recognize her talent without her showing it in every song.

Songs like "Breadcrumbs Lost Under the Snow" and "Winter" were gems in her concert, but almost every one remembers her inventive versions of "Whole Lotta Love" and "Smells Like Teen Spirit." Never thought it could be played on piano.

Overall the night was an enjoyable performance, Tori Amos won many new fans with, not only her musical talent, but her presence and ability as a live act.

**7 Nathan Borchelt
and Greg Erb**

Station Manager's Message

Dana Bradley

Ah, here it is, *Static*, my baby, in its second year....

WMWC, as usual, has several major ideas in the works. Well, even more than ideas. First off, we have regular office hours now: there is someone in the office (atop Lee Hall, adjacent to the studio) from 1 - 4 weekdays. We finally got our own computer over the summer, and the staff is currently cataloging our music library into a database. We're about 1/3 of the way through the rock/progressive vinyl. It's a very tedious process, keeping several officers continually employed, but eventually we'll have a printout available for DJ use. This will make it easier to find request/selections during a show.

WMWC has a live show in the works for late November. We're looking for approximately 3-4 local/regional unsigned acts, preferably ones who haven't played MWC before. There's also the possibility of a larger, more well-known headliner. This will be a benefit show with an admission fee of one canned good to benefit a local charity. Keep your ears open for info---

This brings me to my final

note, the ever familiar FM saga. Steve Nelson has recently taken over our FM committee, and has already made immens advancements. Dave Harris had found out that not only does FM conversion cost an enormous sum of money, it would also require constant surveillance by and FM technician (a paid, full-time position at most FM stations). Therefore, we're formulating some new angles and surprises so stay tuned --

I'd also like to thank the officers for all their work -- people are putting in a tremendous amount of time and it really makes a difference. Also a spansk! to the DJs; the shows are all quite unique.

**From the
Desk of the
Program
Director**

Damien Haussling

Hello all of you people out there. It is I, Damien Andrew Haussling, WMWC's illustrious Program Director. Deeja's: sorry that I was so late in getting the sublist out but everything at the station was running so smoothly that I sorta forgot. For all of you wannabes out there, we are always looking for new talent. Remember that only you can make WMWC run as smoothly as possible. It's 100% student run after all. Also remember, **EVERYONE** can submit **ANYTHING** to *Static*, it is for everyone. Well, gotta go now, if you want to talk to me about anything you can reach me at the Spanish House at 899-4734 or at the radio station on Tuesdays and Thursdays between 1 and 3, on Wednesdays between 8 and 10 (pm) and on Fridays between 2 and 4.

**F. M.
Committee
Update**

Steven D. Nelson

Exciting things are underway for **WMWC** this year. The **FM Committee** is chock full of ideas to expand listenership to the community. Currently we are negotiating with Media General Cable for the opportunity to join with their **FM Cable** services. Cable **FM** will allow off campus students and faculty to pick up the radio station's signal. Only a low-cost splitter needs to be attached to the coaxial cable, which is then hooked up to one's stereo receiver, in order to hear the sweet strains of **WMWC**. Sound exciting? The radio station also has plans for expanding on-campus listenership as well. Soon, no one in Fredericksburg will be able to escape the reach of our Broadcasts. Members of the **FM Committee** will soon be contacted, so if you've shown interest in **FM**, you'll soon hear from me! We always welcome all the help we can get, so other staff members with the interest or anybody else with technical knowledge can join **FM** by contacting me at 899-6134.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
8	RIGOR MORTIS	DOUG	◀ OUT OF THE	SPEECH
9	CHUNKS mcstorm-eyesmith	broome	VOID	
10	WHITE & LAZY	ain't it HEAVY!	CLAIRE CHAYES	ANNA HAS
11	GOLDEN -black-	with TARA	.J.A.M. WHATEVER THE HELL WE LIKE!	ANY HEP
12	HOWARD BRADY!	BETH'S SHOW: ROCK-N-ROLL	3 DICKS X 2 SHOWS	TERESA & Love & Happine Hour
1		MY WAY!!	6 DICKS!!	
2	IDIOT'S DELIGHT = 2	wendi	dr. death's METAL MADNESS!	TWO [BEAT OFF AMYBETH JULIE
3	(DUFF) 3	cooke		
4	Memphis BLUES CRUISE ~ w/ the fiery New Yorker LEN ORENSTEIN.	MUSIC comedy music comedy music came	INTO THE ABYSS with GREG & MIKE	2 bit on the
5	3 DICKS ON THE RADIO: -with- richard knowle richard cuccherini richard fletcher	Joe Garland & "Tumbleweed" Tony Combs HICKVILLE, USA	DEAD AIR stream of consous- ness programming hosted by SCARLETT	THE UPSTA R
6	Beth, Missy, & Maureen	APPLE CORES alternate & unreleased JOHN DEBBIE O'LEARY	MUSIC for CHAMELEONS	Delight tunes BROTHER won't
7	Max's Radio	Mike and the Sales Man © You SAY IT - WE PLAY IT (UNLESS IT SUCKS)	THE SUDS SHOW: DOUBLE SHOT CLASSIC ROCK BLOCKS ALL REQUEST	NICKI ROCK-1 EAT YOUR VEGETABLES
8				
9				
10				
11				
12				

DAY	THURSDAY	FRIDAY	SATURDAY
WIKEN McANDREW INSANITY HOUR	LIKE WE'RE AWAKE THE SHOW	JOHN MILLS TOM PALMER THE WALK OF SHAME!	
WIKEN McANDREW SCHUBERT IDIP with A&A	Sara Strohm That day was beautiful w/ julian malden	DINE w/DONNA & JAMIE of the alternative cafe FAT FREE RADIO JoJo the monkey boy Psycho Chris	
JODY'S NOT!	SMALL RODENTS ON TOUR with Scott Allen 2 headed love adviser to Elvis	IDIOTS Delight: 2 NOAH DEREK bottles	
JOHN DIMEGLIO (the godfather) ROB BROOKS (dj reeve)	Mike ChArnoff	MENAGE A BAA THE HITS YOU GREW UP WITH	
T.B.A. from the VOID	THE SOUND OF YOUNG AMERICA	VITAL ISSUES ← n' stuff → featuring Kerry and Heather	
Jenn & Kathleen's MO'MUSIC MO'MUSIC MO'MUSIC	WASTED TIME WITH JASON & RICK	KELLY CARLSON & CHRISTINE KOPACZ	
SEXY Toby & Mo THE FAMOUS M.F.H.	BURNED IN Effigy	MINISTER OF ROCK (& disco)	
THE MAN WITH THE LIGHTBULB HEAD	THE POWER HOUR w/Deckman eine kleeine nachmusik		

From the Business Department

Kent Romska

There is currently little news worth mentioning here, however, a few things come to mind.

First, Thank you all who have paid your club dues. It makes my job easier when you cooperate. Sorry that I have to announce threats so often. Psychological manipulation was never one of my favorites. Thanks again (you know who you are).

Second, we still have plenty of radio station t-shirts for sale. We are currently out of stock on the X-Large **white** design, but we still have X-Large **black** shirts. I am glad to announce that in order to move more large size shirts I am reducing the price from **\$10** to **\$8** for **Large Sized shirts only**. Remember the holiday season is nearly upon us. Buy a shirt for your little brother or sister, or any small friends you might have.

Finally, **WMWC** will be promoting a concert sometime in November to be held in the Underground. More information will be released pending the approval of our lawyers. Stay tuned for the shocking details.

If anyone has any information concerning

business matters, please drop a note in the suggestion box. Keep on rockin'.

Music Department Schuff

by Whit

Hey kids, greetings from Whitney, Chris, and Andrew, the hardest working MD's in radio. Our goal this year is to continue expanding the music catalog as well as focusing on you the deej. All the comments you direct to us via the message board are taken into consideration, and we make a conscious effort to get the music you want to play. Let us know who you want to hear, but please keep in mind that older titles (even only a year old) can be difficult to obtain from our reps. We're planning a major mailing in November to fill in the remaining gaps of our label service. We'll be targeting such labels as **Tommy Boy**, **Delicious Vinyl**, **SubPop**, **Dischord**, etc. Look for this new stuff by the beginning of next semester. Keep the comments coming, but keep the condoms to yourself.

Ministry

Psalm 69: the Way to Succeed and the Way to Suck Eggs

Nathan Borchelt

Just before the aggro industrial/hardcore group became an essential part of the '92 Lollapalooza tour, **Ministry**, the brainchild of Alain Jourgensen and Paul Barker, released their latest collection of trademark slamming music. *Psalm 69: The Way to Succeed and the Way to Suck Eggs* is a motley, loud collection that assaults you from the speakers. Songs like "NWO," "Hero," and the popular "Jesus Built My Hotrod" provide just the fix that fans have come to scream for — crunching guitar riffs, esoteric but meaningful lyrics, eerie samples, fast paced drum beats, and their unmistakable scratchy voices.

Yet there are several tunes that would seem more at home on their earlier albums, like *The Land of Rape and Honey*, when **Ministry** was still developing their unique style from their Euro Disc Pop beginnings. The eight minute song "Scarecrow," obviously inspired by **Led Zeppelin**, and "TVII," with its glamour rock style guitar solo, seem refugees from another album. The title track, too, seems out of place among the harder, louder surroundings.

Psalm 69 is a **Ministry** album of excellent quality, but they seem to be still developing their own screaming style. Look out when they finally have it.

Blues Traveler

Travelers and Thieves

Nathan Borchelt

In a sea of college music filled with **Red Hot Chili Peppers** wannabes and grunge bands looking for the fastest way to a huge contract, it is a rare and lucky thing to come across a band with its own voice and a passion of music. **Blues Traveler** is one such band with their re-release of *Travelers and Thieves*, now including a free live cd with cuts from their *One Tour Forever* tour, their musical power is more obvious than ever.

"Optimistic Thought," "Onslaught," and "Ivory Tusk" are particular gems that shine in this musical treasure trove, backed by a steady, excellent bass, funky guitar, amazing harmonica solos. Songs like "Sweet Pain" show that blues are still alive and sad in the happiest of ways.

The additional live cd has three songs found on the *Travelers* cd and one tune from their earlier record. But the true treasure on the live cd is the 21-minute version of "Mountain Cry," with guest god guitarist Carlos Santana sitting in.

There should be no hesitation: Just get it.

Unrest: Isabel 7" Graverobbers: Mark Robinson

Aimee Cooper

Those of you who were daring enough to seek **Unrest's** last album, *Imperial*, last year, were probably intrigued by the disparity of musical stylings put forth by this power pop trio. Just when you thought it was safe to peg **Unrest**, there they go again. Their innocuous looking, crayola-sunbeam-yellow, 7 inch single of "Isabel", is a compact version of the paradox that is **Unrest**. The featured attraction is the remix of "Isabel". On *Imperial*, the song is a sugary pop requiem for artist Isabel Bishop who died last year. The 7 inch version adds a drum track and turns love ballad into instant club hit. The B- side is a blith grunge pop tune "Love to Know" and a pure noise tune "Wharton Hockey Club". B-sides are not known to be masterpieces, but these are...well...interesting. Buy **Unrest** singles wherever vinyl is sold, or order directly from **Teenbeat** records.

He's an Indie Star...

The sign that you are becoming a D.C. music hero, it seems, is for someone to do a song about you. **Pussy Galore** did *F*ck Ian MacKaye*, when Dischord's flex-your-headman was at the height of his powers. Now a new star is rising: the sweet, pudgy lead crooner of **Unrest**, Mark Robinson. He has captured the hearts of many fans, including Karl Straub of **Graverobbers**. Their single, *Mark Robinson*, is a panegyric to the leader of **Unrest**. Mark Robison, like MacKaye, is the leader of his own record label, **Teenbeat**, but unlike Uncle Ian, is known for swilling Jagermeister and writing "cute" songs. Straub sounds like a man in love. The flip side is a cover of **Unrest's** "Yes, She Is My Skinhead Girl", and the cover art features the fictional punk rock couple. I guess Mark knows he's a star now...why not find out for yourself?

"MARK
ROBINSON"



Concrete Blonde

The Boathouse
Norfolk, Va

20 September
1992

Whitney Hall

If a brush with death has slowed Johnette Napolitano down, it didn't show as **Concrete Blonde** took the stage before a packed Norfolk crowd. The trio opened with the title track from their newest release, *Walking In London*. The crowd responded enthusiastically, so much that Napolitano stopped midway through the third song to remind the kids in the mosh pit that they weren't at a **Chili Pepper's** show. But even with that said, the band didn't bother to slow down. They pulled their set mainly from *Walking In London* and their previous release, *Bloodletting*, as well as other crowd favorites.

Concrete Blonde played a tight set. In their past two recordings they've moved toward a moody and atmospheric sound, but in live performance they capture the energy and drive of their earlier efforts. Napolitano paused several times to address the crowd and took the opportunity to urge the mostly college aged audience to vote in the election this November. After playing for 90 minutes, they closed with a two song encore, finally giving the crowd oft-requested "Still in Hollywood" and "Roses Grow."

Concrete Blonde puts on a passionate and commanding live performance. Johnette napolitano's

distinctive voice was perfectly complemented by guitarist Jim Mankey's signature buzz. This is a band that just keeps getting better with time.

dry behind
the ears
p.j. harvey

Nicki Hutnick

With heavy heavy bass lines, courtesy of Stephen Vaughan, the improbable violin, and insistent if somewhat unintelligible wallings. *Dry*, the debut album by P.J. Harvey, is sure to garner its share of listeners this year.

Sounding like a somewhat psychotic cross between **Smashing Pumpkins** and **Ofra Haza**, P.J. Harvey barrells through numbers like "Sheela -Na Gig" and "Hair," relying as much on voice (which is, if anything, acrobatic) as on the driving throb of the music.

Harvey is not merely a powerful vocalist on songs like "O Stella," "Plants and Rags," and "Water." She runs the gamut from gravelly rumblings to high pitched, soulful wails reminiscent of early **Sinead O' Connor**. She is also an accomplished guitarist and violinist. The songs on *Dry* range from fast and violent, to slow, thick, and soulful. If this eclectic mix is any sign of what is to come, P.J. Harvey will be a name to watch for.

Simple Machines Records Breaks its own Record!

Aimee Cooper

Depressed because your favorite indie bands have struck major record deals and are rubbing elbows with Regis and Kathie Lee? Miffed because they're making movies about your favorite alternative "scene"? Disenchanted by the entire music industry which capitalizes on the whims of senseless teenagers? Revolution is only a seven inch away at **Simple Machines records**. Simple Machines' main thrust is powerful, positive pop. Coming straight outta Arlington, the label deals in 7inch vinyl eps, cd's and self dubbed cassette tapes. Their first project was a series of 7 inch e.p.'s each one named after one of the simple machines:

The label also put out a tribute to the **Beat Happening**, entitled **Fortune Cookie Prize**. Currently they have released **Neopolitan Metropolitan**, a box set of 7inchers featuring bands from Baltimore, Washington, and Richmond.

You can order directly from the label or seek these delicacies in the rare shops that still deal in vinyl. The heads of the Simple Machines family are Jenny Toomey and Kristen Thompson of the band **Tsunami**. For their wannabe fans, they offer a handbook on how to start your own record label. And you thought indie music didn't care anymore!!

simple
machines



tool (tōol) *n.* 1. Any hand-held implement, as a hammer, saw, or drill, used to accomplish work. 2. a. A machine, such as a lathe, used to cut and shape mechanical parts or other objects. b. A machine, such as a lathe, used to cut and shape mechanical parts or other objects.

3. Anything used in an operation; instrument: "most tools . . . to end chronic slumps and glutting inflations" (Paul A. Samuelson). 4. Anything regarded as necessary to the carrying out of one's occupation or profession: Words are the tools of the person utilized to carry out the work. A bookbinder's hand stamp.

It is staggering to consider that the high velocity metal-grunge band TOOL had been together a mere six months before signing with Zoo. *Opiate*, the band's debut, is a determined and strangely haunting EP that would otherwise indicate the foursome had played together for years. *Opiate* propels the listener through a dark corridor of blind curves and pulsating strobes, intertwining the tight power chords of Soundgarden with the raw energy of Ministry. The union is given striking vitality and cohesion through a throbbing, excruciatingly fast double bass.

The songs on *Opiate* plot their own course, and yield only when they have exhausted their own fuel. They entangle the unsuspecting listener and hold them through the duration of the track. The fabricated mark of over-production which plagues so many current bands is absent from any of the EP's four studio tracks and two vigorous live tracks.

"Opiate," the EP's title track, builds, peaks, then builds again in an undulating line of incessant intensity. On "Sweat" the grunge is heavy yet melodious as vocalist Maynard Keenan lapses into an emotional Vedderesque quiver and growls, "Seems like I've been here before, seems so familiar/seems like I'm living in a dream within a dream." On "Part of Me," he insists with a demonic rasp in his voice, "YOU ARE JUST A PART OF ME." Keenan does not simply recite the lyrics, but presents them to the listener with a mysteriously convincing authority. We believe what he is saying, regardless of whether we understand.

Tool is currently in the studios recording their first full-length effort. Look for a tour to follow the album's spring release.

For household work, such as a denotes a power-driven machine for household cleaning. Gadgets, or accessory of

crime or tool, since get refers informally to a machine, that

Opiate

tool-box (tōol'box) *n.* A box for storing hand tools.

Dana Bradley *r* storing hand

tooling (tōol'ing) *n.* 1. V or ornamentation done with tools, esp. stamped or

2 The

TORI AMOS

continued from page 6

ear.

Her parents moved to Potomac after she left home in her late teens, and Amos says she never had the benefits of upper class living. "Potomac is a bit high brow. I never grew up high brow. I grew up in the middle-class, lower middle-class."

She arrived in Los Angeles and swore she would never play piano again. But, in her early twenties, she rediscovered her voice and her skills as a pianist, and began doing gigs around the area. According to a **Washington Post** article, one of her early bands included current **Guns N' Roses** drummer Matt Sorum.

In 1988, Amos released her first album, *Y Kant Tori Read*, a critical and commercial failure. At this time, Amos was undergoing a "rock chick" phase; she was attempting a pop metal sound. The cover photo features her in full metal regalia, including bustier and poofed hair, with a sword as the crowning touch. After the album bombed, Atlantic Records sent her to England to recoup her more sophisticated style.

Even today, she listens to a variety of music, and names Ice-T's *Bodycount* as one of her current favorites. The ep for the single "Crucify" contains piano/vocal versions of the Rolling Stones' "Angie," Led Zeppelin's "Thank You," and Nirvana's "Smells Like Teen Spirit." Amos also performs Zeppelin's "Whole Lotta Love" in concert and has received and autographed cd from guitarist Jimmy Page.

She listens to reggae courtesy of her London neighbors. "It's affecting me

subliminally. I mean, morning, noon, and night. It doesn't stop. And it's been going on for months and months and months. And I know I'm affected by it -- I think a lot of the community is."

Amos feels it is important to expose herself to any many types of music as possible.

"I don't close my mind to any one style of anything because, God, you miss so much by doing that."

While Tori spends time in bookstores -- Carl Sagan is a favorite-- she doesn't put much effort into staying familiar with national music scenes. Her current tour may be a factor in her isolation. She has been touring for over a year now and will continue through December. And she has a grueling schedule for this outing, frequently playing four to five straight nights with only one day off in between.

Prior to the release of *Little Earthquakes*, Amos held a rehearsal for herself, and she found that she would need to get in shape for herself before she would be ready for a tour. I was two years younger, I passed out after four songs, since I did it at performance level, and the exhaustion was just so much."

To train for the tour, Amos took up hiking. She says many people underestimate the challenge which a trek such as a tour presents. "It takes a lot of energy to do it. You don't realize it because you go, 'Oh, it's just a few songs.' You really have to be in shape to do it night after night after night after night."

Having lived in England for a year and a half, Tori has gained perspective on being in the United States. "The American leg has been interesting because I was very

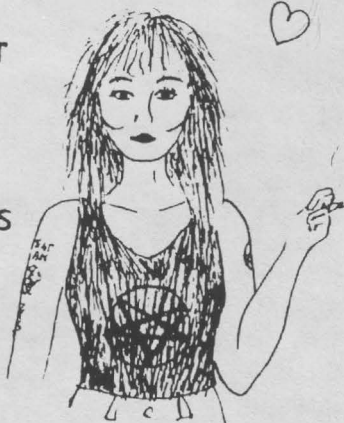
anxious to leave America: when I did, I didn't want to come back. But now that I've been gone for awhile -- to come back in August -- I have a bit of detachment."

She compares her connection to each new crowd to the beginning of a new relationship, "It's like you're meeting a new lover every night and you're not cheating on anybody. You know, when you're just meeting somebody for the first time, you're trying to stake your boundaries -- you're trying to find out just how they are. Are they interesting? Are they interested in me? Or are they just bored and sitting here because they have nothing better to do tonight? There are a lot of variables that come up every night."

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